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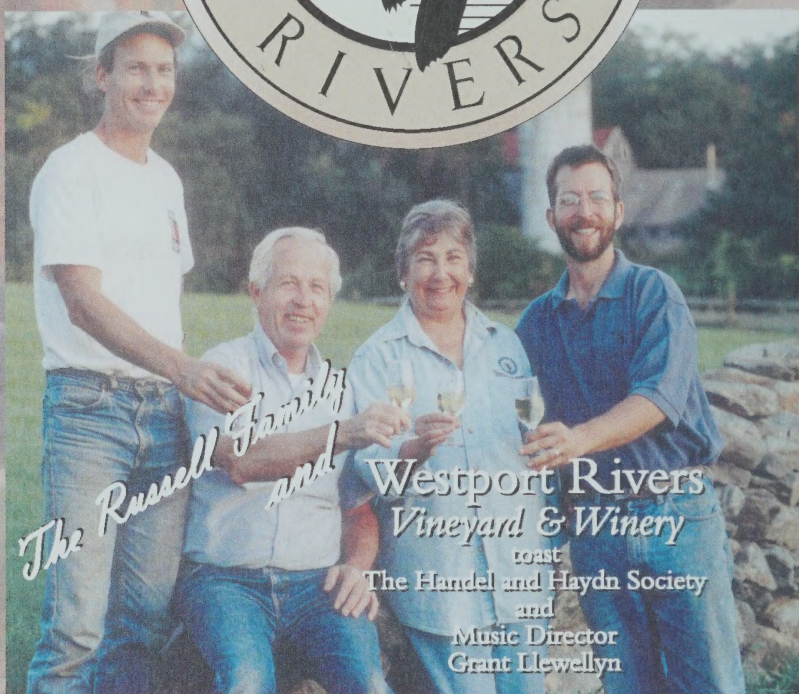
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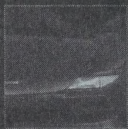
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Program

2002–2003 Season

Friday, January 31, 8.00pm

New England Conservatory's Jordan Hall, Boston

Sunday, February 2, 3.00pm

Sanders Theatre, Cambridge

Grant Llewellyn, conductor

Ken Pierce, choreographer

from *La descente d'Orphée aux enfers*

(*Orpheus's Descent into Hell*)

Ouverture

Act I, Scene 2: Entrée des Nymphes et de bergers désespérés

Act II, Scene 2: Les Fantômes

Marc-Antoine Charpentier

(1643-1704)

from *Les éléments*

(*The elements*)

Ouverture • Airs pour les Zéphirs • Air pour les Heures et les Zéphir

Passepied • Premier Air pour les Néréides • Deuxième Air pour les Néréides

Marche • Chaconne • Premier Air de Musette • Premier Rigaudon • Deuxième Rigaudon

with members of the Boston Conservatory Dance Theater

André-Cardinal Destouches

(1672-1749)

—INTERMISSION—

from *Les fêtes d'Hébé*

(*Hebe's Entertainments*)

Prologue: Ouverture

Air gai • Bourée • Air gracieux pour Zéphir et les Grâces

Premier et Deuxième tambourins • Premier et Deuxième rigaudons

Ballet • Pour le génie de Mars, La Victoire • Premier et Deuxième rigaudons • Chaconne

Première et Deuxième gavottes • Rigaudon

Prélude (gai), Loure grave • Première et Deuxième menuets • Musette

Tambourin en rondeau • Premier et Deuxième passepieds • Contredanse

with members of the Boston Conservatory Dance Theater

Jean-Philippe Rameau

(1683-1764)

A glossary of dance terms can be found on the following page.

Score and orchestral parts for the Charpentier prepared by Les Arts Florissants, William Christie

The program will run for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Program Notes

Pure Entertainment

All three works on today's program were composed by French composers between 1686 and 1739. Charpentier's *La descente d'Orphée aux enfers* is a chamber opera, and Destouches' *Les éléments* and Rameau's *Les fêtes d'Hébé* are both *opéras-ballet*.

GLOSSARY OF FRENCH BAROQUE DANCE



Jean-Philippe Rameau

AIR: A movement with an essentially melodic character, not in the dance-like style of the other movements.

BOURRÉE: A lively dance, usually with 4-measure phrases, a quarter-note upbeat, and a moderately quick tempo.

CHACONNE: A continuous variation form based on a repeated bass line progression, usually in fairly slow triple meter.

CONTREDANSE: A fast dance, consisting of a series of 8-measure units and performed by couples facing each other executing a variety of steps and motions.

GAVOTTE: A gracious dance in moderate 4/4 time, with 4-measure phrases that usually begin and end on the third beat of the measure.

LOURE: A majestic gigue with heavy accents, usually in 6/4 time, with upbeats, dotted rhythms, and syncopations.

MUSETTE: A pseudo-pastoral dance movement, usually with a drone in the bass imitating a French bagpipe.

PASSEPIED: A lively, simple dance in fairly quick 3/8 or 6/8 meter with an upbeat and homophonic texture.

RIGAUDON: A cheerful dance, typically having a quarter-note upbeat and 4-measure phrases, and is in binary form.

TAMBOURIN: Perhaps based on a Provençal folk dance and often with a steady drum beat. It generally has a lively melody and is in duple meter.

The *opéra-ballet* is a genre that was cultivated in France between the late 1680s and the 1730s. It was both influenced by and a reaction to the *tragédie en musique*, a form founded by Jean-Baptiste Lully (1632–87) that dominated French musical drama during the height of the reign of Louis XIV between 1660 and the 1680s. Lully was a dancer and choreographer as well as a composer, and each act of his operas and those of his successors usually contained dances that were either integrated into the plot or created a break in the action, that is, *divertissements*. In the *opéra-ballet*, which André Campra (1660–1744) pioneered, the role of the dance as pure entertainment or diversion, came to the fore, reflecting Parisian society's predilection for lighter fare beginning in the 1680's.

As its name implies, the *opéra-ballet* is a hybrid genre that includes dances and instrumental numbers found in ballets, as well as recitatives, arias, and choruses associated with opera. Popular ballroom dances such as the courante, gavotte, minuet, passepied, and bourrée were incorporated into the works. Most *opéras-ballet* do not have a unified plot, but consist of a prologue and three or four acts (*entrées*), each with its own set of characters and independent action, often inspired by classical mythology, that was loosely related to the theme indicated in the work's title.

Marc-Antoine Charpentier was born in Paris in 1643 and studied in Rome in his mid twenties. Between



Illustration from an 18th century book on dance

1670 and 1687 he was composer-in-residence and a singer in the household of Marie de Lorraine, a pious noblewoman known as "Mademoiselle de Guise" who maintained one of the largest private musical establishments in France. During this period he also collaborated with Molière's company, the "Troupe du Roi" (later renamed the Comédie Française). In the mid 1680s he was appointed *maître de musique* at St. Louis, the most prestigious Jesuit church in Paris and, beginning in 1698, he held the same post at the Sainte-Chapelle in Paris where he remained until his death in 1704. Not surprisingly, given the nature of the positions he occupied, Charpentier's output consists overwhelmingly of sacred music. Almost 500 religious works have been transmitted, while music for only about 30 theater pieces survives.

The young Louis XV appeared in the production [of *Les éléments*] and danced several solos.

Charpentier's chamber opera *La descente d'Orphée aux enfers* (*Orpheus's Descent into Hell*), which was composed in 1686 or 1687, is one of eight small-scale secular theater works he wrote for Mademoiselle de Guise's ensemble. It calls for five female and five male singers, and a small instrumental ensemble

comprising flutes, violins, viols, and harpsichord. It was probably performed only once during Charpentier's lifetime. The librettist of *La descente d'Orphée* is not known, but the ultimate source is Ovid's *Metamorphoses*. It has come down to us as a two-act work, but some scholars suspect that Charpentier may have composed a third entrée.

André-Cardinal Destouches was born in Paris in 1672. He received training in composition from André Campra and was appointed inspector general of the Académie Royale de Musique in 1713. Eleven of his works for the stage, including *tragédies-lyriques* and ballets, survive. His *opéra-ballet* *Les éléments* had a spectacular premier in December 31, 1721 at the Tuileries Palace. The young Louis XV appeared in the production and danced several solos. However, while critics publicly praised the king's performance, they expressed their reservations in private. In a letter to his friend Prince Antoine (Grimaldi) of Monaco, Destouches reported with disappointment, "At its birth, this ballet did not have all the success which we had hoped for. It was found long; it seemed too serious; it was danced by little lordships whose talent was not of the greatest, an annoyance which proved most disagreeable and humiliating to the authors." Fortunately the king caught a cold and the work was not performed again until 1725 when it was revived at l'Académie Royale de Musique without the participation of aristocratic amateurs. It was enthusiastically received and remained in the repertory for many years.

Les éléments (*The Elements*) consists of a prologue followed by four acts. The original production's spectacular set, intended to represent chaos and described as "an accumulation of clouds, rocks, suspended and motionless water and fire emerging from volcanoes," must have made quite an impression on the audience. At the start of the work Fate ("Le Destin") separates the four elements—Air, Water, Fire, and Earth—from each other and assigns them their roles in the universe. Each act has a separate plot that centers on one of the elements.

Jean-Philippe Rameau was renowned both as a composer, particularly of dramatic music, and as a music theorist. He was 50 when his first *tragédie en musique*, *Hippolyte et Aricie* (1733), was presented in public. *Les fêtes d'Hébé ou Les talents lyriques* (*Hebe's Entertainments or The Lyrical Talents*) which received its premier in 1739 was the second of his four opéras-ballet. It is conceived as a

prologue followed by three acts which are devoted to Poetry, Music and Dance, the "lyrical talents" of the work's subtitle. The author of the mediocre libretto was Antoine Gautier de Montdorge, a wealthy friend and neighbor of Rameau's patron. *Les fêtes d'Hébé* achieved immediate and enduring success and was performed over 200 times during the composer's lifetime.

—Mary Greer

Musicologist and conductor MARY GREER is Christopher Hogwood Research Fellow for the 2002–2003 season. A graduate of Yale (B.A. and M.A.) and Harvard (Ph.D.), she directs "Cantatas in Context," a Bach cantata series in New York City. Her article on nineteenth-century performances of Bach's music in New York appears in Bach Perspectives 5 (University of Illinois Press, 2002), and her dissertation on Bach's sacred duets is to be published by Scarecrow Press

From the Choreographer...

Dancing was an integral part of life at court during the late 17th and early 18th centuries. Members of the nobility danced in private theatrical productions, at formal balls, and at less formal gatherings, and the well-trained courtier was expected to display grace and skill as a dancer. High-ranking amateurs sometimes including Louis XIV himself figured alongside professional dancers in court entertainments. The premier of Destouches' *Les éléments* which took place at the palace was choreographed by Claude Balon, dancing master to the young Louis XV, who danced in this production. Louis-Guillaume Pécour did the choreography for the 1725 production at the Opéra. Pécour was ballet master at the Opéra, where he apparently wielded considerable power. Both Balon and Pécour were gifted and justifiably famous choreographers, and one can imagine some professional rivalry between them.

Thanks to notation systems developed in France during the late 17th century, and with the help of treatises describing overall style and specific dance steps, we are able to study and reconstruct dances from that period. Over three hundred notated dances, mostly from France and England, have survived. Although many of these notated dances are to theatrical music by French composers (including Lully, Campra, and Destouches), there are no surviving choreographies to music from either *Les éléments* or *Les fêtes d'Hébé*. However, we are able to use extant choreographies as models, paying attention both to the steps used and to floor patterns and the spatial arrangements of the dancers. In creating dances for these Handel and Haydn performances, I have done my best to adhere to appropriate 18th-century choreographic conventions. —Ken Pierce

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn, now in his second season as Music Director of the Handel and Haydn Society, has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal

Conductor of the Royal Flanders Philharmonic. Mr. Llewellyn retains an especially close link with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has appeared as guest conductor with leading orchestras of the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, the Houston Symphony Orchestra, the St. Paul Chamber Orchestra, and others. Recent projects include Mr. Llewellyn's debut with the English National Opera conducting *The Magic Flute*, *Dido and Aeneas* at Spoleto USA, and Mozart's *The Magic Flute* with the Opera Theatre of St. Louis. He was co-director of the Tanglewood Music Center Conducting Fellowship program this past summer.

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Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and period orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Now in its 188th season, the Society has a long tradition of musical excellence. In the nineteenth century, Handel and Haydn gave the American premieres of Handel's *Messiah* (1818), which the Society has

performed every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have included collaborations with prominent jazz artists, a series of semi-staged operas, weekend-long festivals, and world and American premieres. The Society's ambitious Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts. Handel and Haydn was recently nominated for a Grammy Award for its recording of Taverner's *Lamentations and Praises*.

Ken Pierce, choreographer

Ken Pierce trained in ballet and modern dance, studying on scholarship at both the American Ballet Theatre School and the Merce Cunningham studio. A specialist in early dance for close to twenty years, he directs the Ken Pierce Baroque Dance Company, for which he has created dances for performances with Tafelmusik, Portland Baroque Orchestra, Concerto Copenhagen, The King's Noyse, and many of the Boston area's fine early music ensembles. His choreographic credits include *King Arthur* at the Boston Early Music Festival;

Les Plaisirs de Versailles, with Ex Machina Baroque Opera Ensemble; *le Mariage de la Grosse Cathos* at the Amherst Early Music Festival; and productions in Utrecht, Copenhagen, Toronto, and New York. He was assistant choreographer for *Quelques pas graves de Baptiste*, Francine Lancelot's baroque dance piece for the Paris Opera Ballet including Rudolph Nureyev. Mr. Pierce directs the early dance program at the Longy School of Music, and has taught at workshops throughout Europe and North America.

Melinda Sullivan, assistant to choreographer

Melinda Sullivan made her professional debut in 1984 at the Boston Shakespeare Theater. She has toured extensively with Beth Soll & Company and Ken Pierce Baroque Dancers. She returns to Boston Early Music Festival this summer as ballet mistress

for Conradi's *Ariadne*. Ms. Sullivan teaches Movement for Singers at New England Conservatory, and Baroque Styles at Boston Conservatory. She received her BFA in dance from the Boston Conservatory.

James Middleton, costume designer

James Middleton is an internationally recognized specialist in the dramaturgy, costuming and stagecraft of the baroque, subjects on which he has published extensively. Mr Middleton was

the founder of Ex Machina, one of North America's only companies devoted exclusively to early opera. He currently resides in New York.

Boston Conservatory Dance Theater

Richard Ortner, President, Boston Conservatory

Yasuko Tokunaga, Director, Dance Division

The Dance Division at The Boston Conservatory is a highly selective, performance oriented program offering individualized core training in ballet and modern dance complemented by classes in choreography, pedagogy, music, acting, and such styles as jazz, historical dance, musical theater, and ethnic dance. The Boston Conservatory Dance Theater under the artistic direction of Dance Division Director, Yasuko Tokunaga, presents reconstructions of ballet and modern classics and premieres by contemporary choreographers. Martha Graham's 1946 signature work, *Appalachian Spring*, was presented in spring 2000. Set by Yuriko in its

original version, The Boston Conservatory is the first college or university ever to be granted a license to stage this important work. The goal of the Dance Division is to train a versatile and educated dancer. Alumni have joined such prestigious companies as Boston Ballet, Ballet Hispanico, Alvin Ailey, Martha Graham, José Limón, Paul Taylor, Bill T. Jones, Pilobolus, Momix, and Merce Cunningham as well as in productions on and off Broadway. The Boston Conservatory Dance Theater performances, February 20-23, include Murray Louis's *Schubert Suite*; August Bournonville's *Napoli*; and José Limón's *Choreographic Offering*.

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SUNDAY, MARCH 2 at 3.00pm

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James Sommerville, period horn

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FRIDAY, MARCH 28 at 8.00pm

NEC's Jordan Hall

SUNDAY, MARCH 30 at 3.00pm

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John Finney, conductor

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Sonata for Two Flutes and Continuo in G Major

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Photo of Polina Ribakina and Simon Will no Mary Solt. Photo in circle
left by David van der Meulen. Photo of The Wang Theatre by David van der Meulen.

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